

NEW OUTLOOK

A decorative border in blue ink surrounds the central text. It features symmetrical floral and scrollwork designs, with roses and leaves at the corners and bottom, and stylized scrolls on the sides.

MUSIC BLANK


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
CHICAGO
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
Directions for Writing Music

NO OTHER exercise connected with musical instruction in schools is so valuable to the pupils as the reproduction of the lessons of the year, when sung or dictated by the teacher. In this manner individual faults may be discovered and corrected, and careful habits of observation instilled.

A stub pen is the best for writing music. It should be held with the edge of the pen toward the body. With the pen in this position all vertical strokes will be *light* and all horizontal strokes *heavy*, as they should be.

To write the G Clef, begin at a point below the lower line and go vertically upward to the same distance above the upper line. Make the finish like a reversed capital S, taking care that the second line of the staff crosses the lower oval at its middle, thus: 

Make the F Clef like the upper half of the figure 3. Begin on the fourth line and end on the second line of the staff. The two dots should be separated by the fourth line, thus: 

The heads of notes are oval in form and should slant upward to the right, thus:  Turn the stem downward on the left side of the single note when the note is above the middle line of the staff, and upward on the right side of the note when the note is below this line. Stems of notes on the middle line may extend either up or down.

Place the notes exactly in that part of the measure where they should be sounded, except whole notes, which must be placed in the middle of the measure.

When the words of a selection are copied in the blank they should be written on faint lines drawn with ruler and pencil between the staves, connecting corresponding dots at the sides.

89-006

Vol. 2

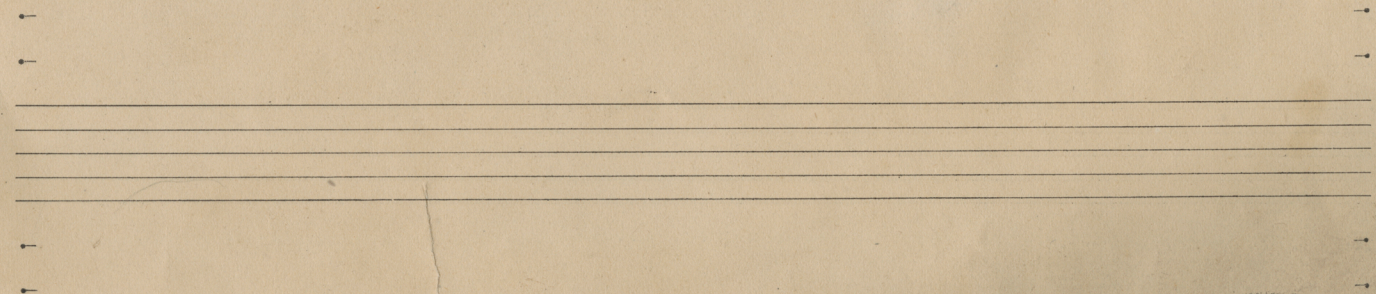
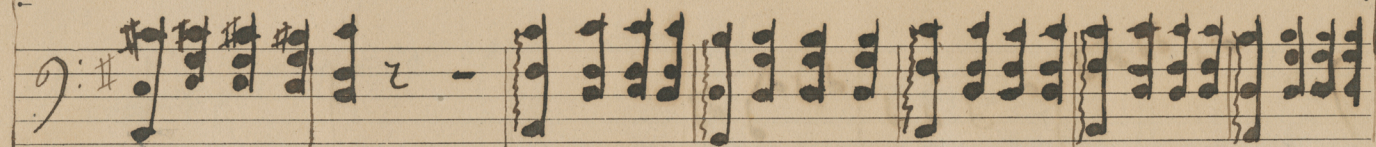
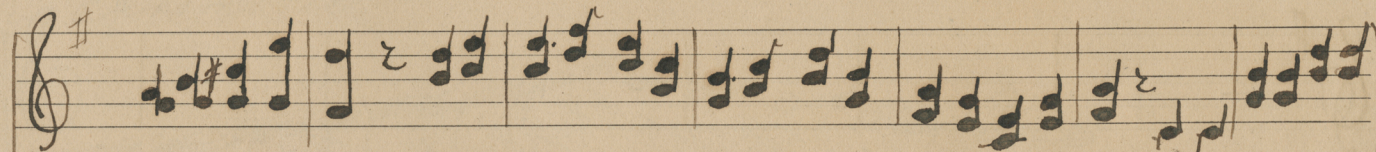
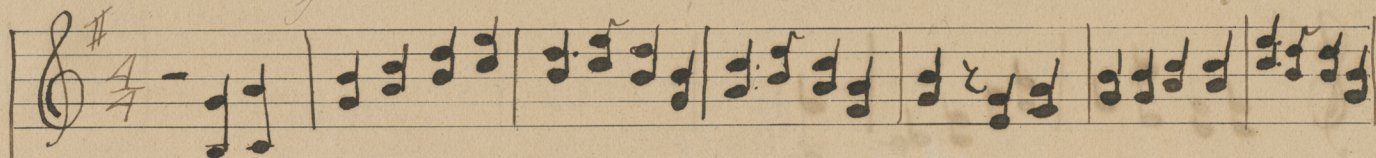
Date

EXERCISE NO.

Jan 6

TITLE

Gavotte



EXERCISE No. _____ TITLE _____

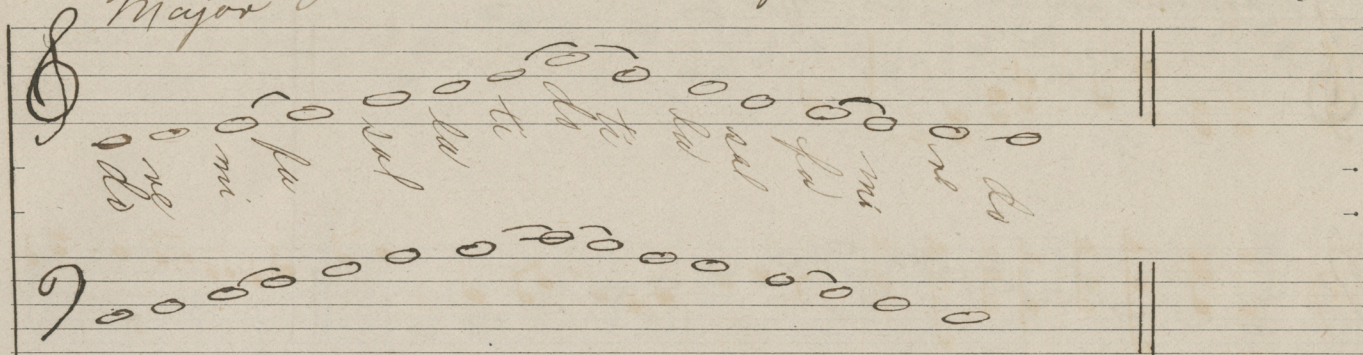
The first system of the exercise consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains three measures of music: a pair of eighth notes, a quarter note, and a half note. The lower staff is in bass clef with a key signature of one sharp (F#) and contains six measures of music, primarily consisting of eighth and sixteenth notes, with a final measure containing a quarter rest.

The second system of the exercise consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and is empty. The lower staff is in bass clef with a key signature of one sharp (F#) and contains three measures of music: a pair of eighth notes, a quarter note, and a half note. Below the lower staff, there are four additional empty staves.

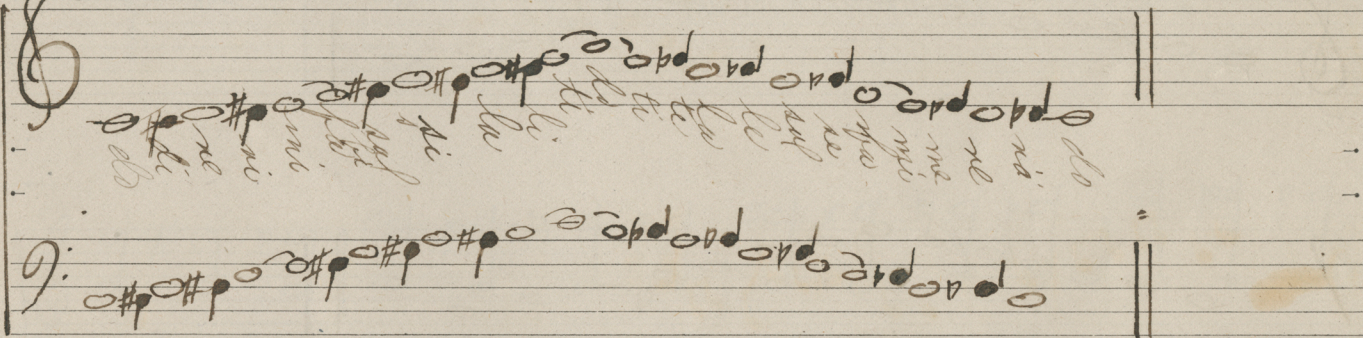
EXERCISE NO.

TITLE

Date Jan 12, Major Scales of C.



Chromatic



Date Jan 12
 EXERCISE No. TITLE C scales
 Harmonic minor

Handwritten musical notation for Harmonic minor scale, C major key signature. Treble and bass staves show ascending and descending scales with natural and sharp accidentals.

Melodic minor

Handwritten musical notation for Melodic minor scale, C major key signature. Treble and bass staves show ascending and descending scales with natural and sharp accidentals.

Triads

Handwritten musical notation for triads in C major, C minor, and D minor. Treble staff shows chords with labels and fingerings.

EXERCISE No. 1

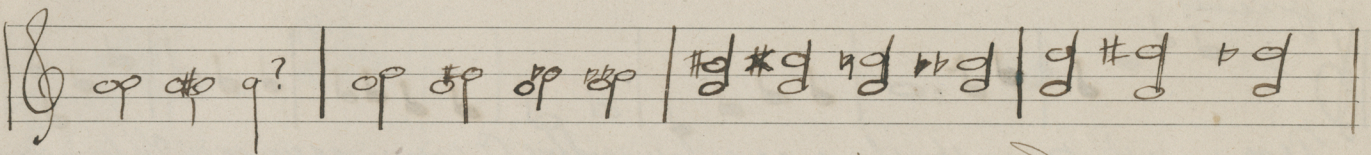
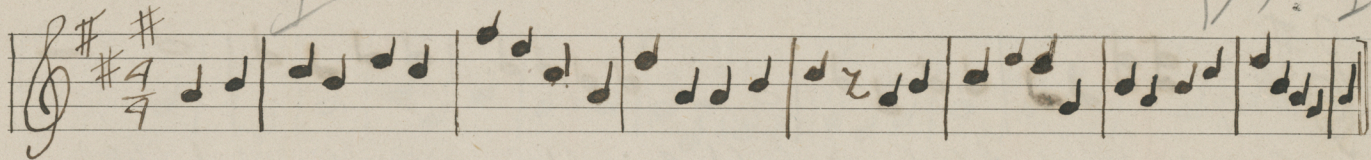
TITLE

Gavotte in G^{tr}

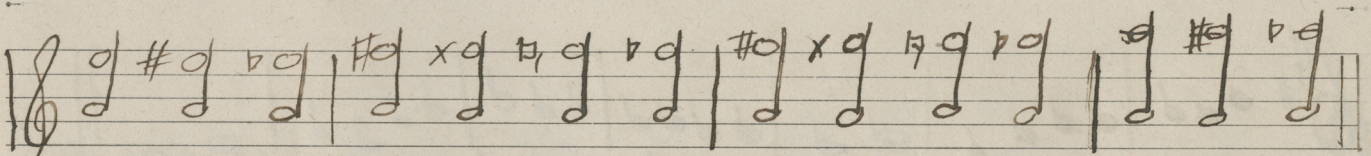
EXERCISE No.

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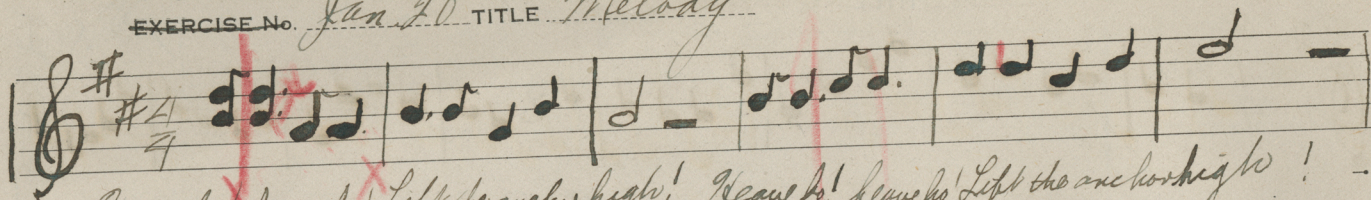
dim. 1
aug. 1
perf. 4
dim. 3
min. 3
aug. 3
maj. 3
dim. 2
min. 2
aug. 2
maj. 2
dim. 1
aug. 1
perf. 1



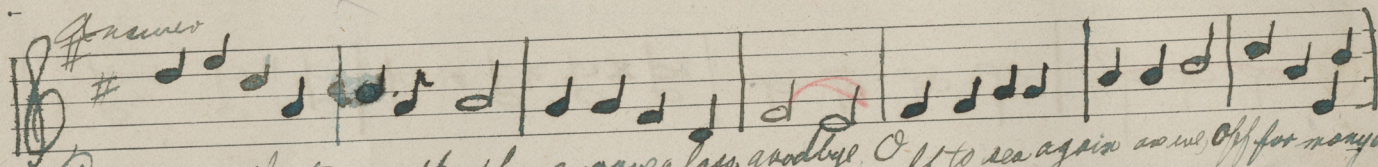
dim. 8
aug. 8
perf. 8
dim. 7
min. 7
aug. 7
maj. 7
dim. 6
min. 6
aug. 6
maj. 6
dim. 5
aug. 5
perf. 5

Date Jan 20 TITLE Melody

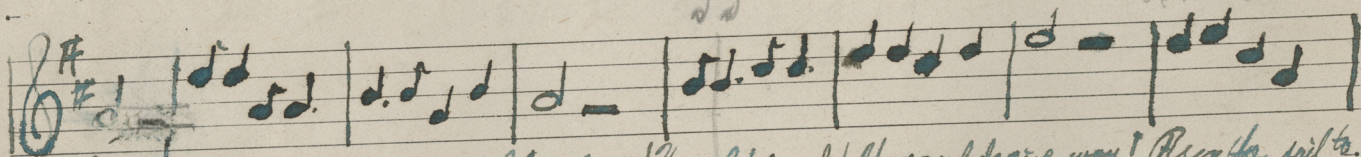
EXERCISE No.



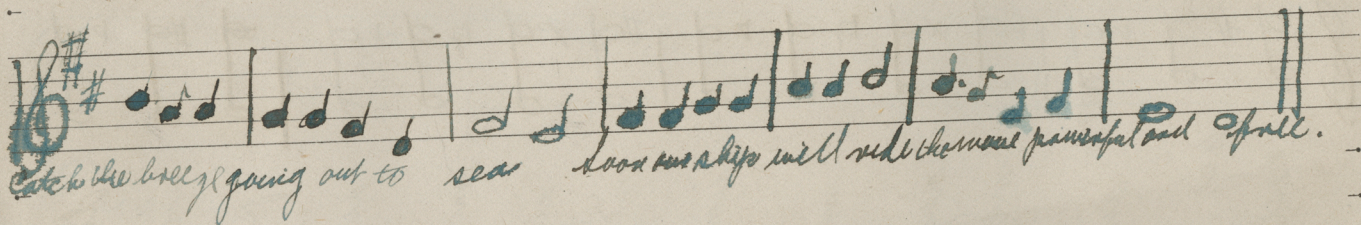
Heave ho! heave ho! Left the anchor high! Heave ho! heave ho! Left the anchor high!



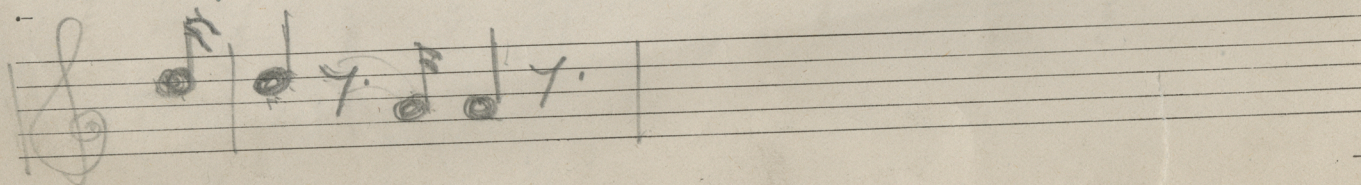
To your sweethearts on the shore, wave a last goodbye. Off to sea again as we, Off for norya



Long heave ho! heave ho! Wave my last good bye! Heave ho! heave ho! Wave my last good bye! Rise the sail to.

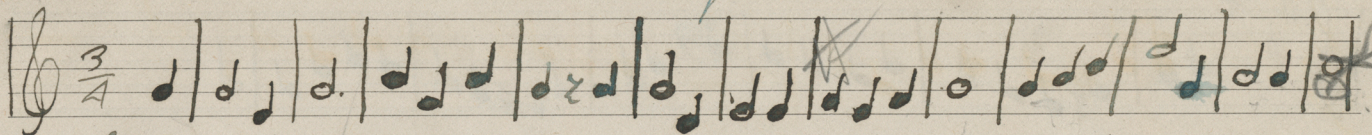


Catch the breeze going out to sea. Soon our ship will ride the wave peaceful and of all.



EXERCISE No.

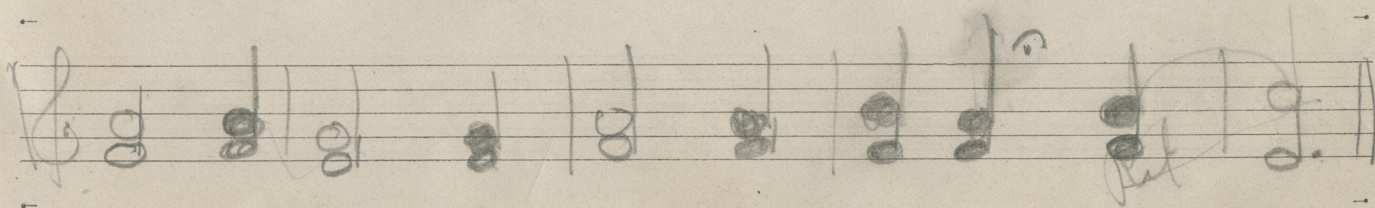
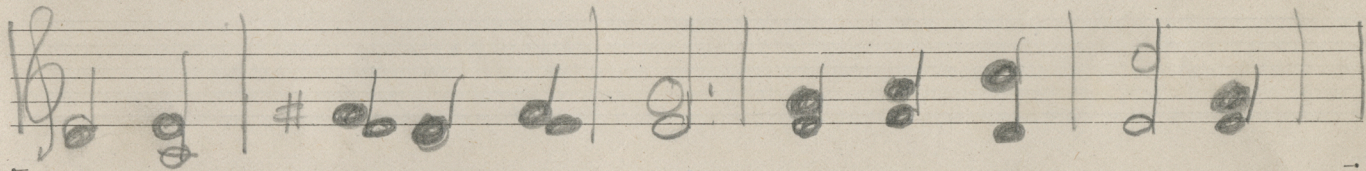
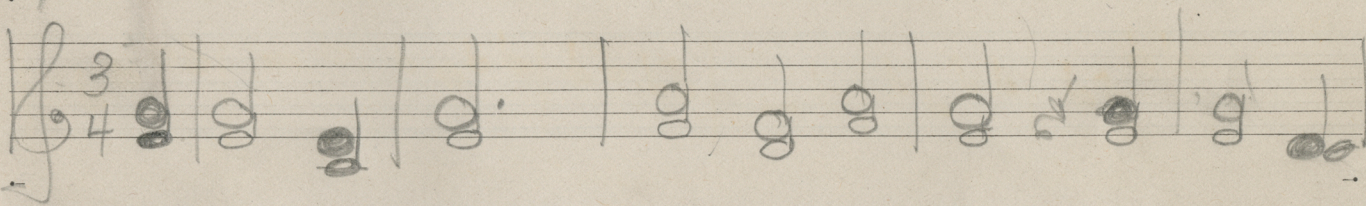
TITLE

Good Night!

*Good night! good night! 7 as flies the light, But still God's love shall flourish and never be brought by good night
good night*



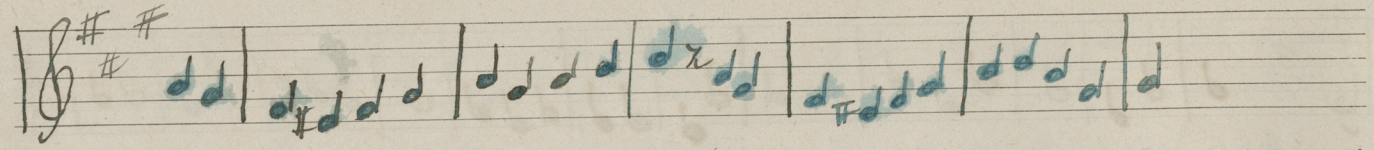
Good night, good night good night



EXERCISE No.

TITLE *Gavotte in G (continued)*

EXERCISE No.



EXERCISE No. _____ TITLE _____

EXERCISE No. _____ TITLE *Easter Bells*

Handwritten musical notation for the first system of "Easter Bells". It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the treble and a harmonic accompaniment in the bass.

Handwritten musical notation for the second system of "Easter Bells". It also consists of two staves in treble and bass clefs with a key signature of two flats and a 3/4 time signature. The notation continues the melody and accompaniment from the first system.

Three empty musical staves at the bottom of the page, intended for additional notation.

EXERCISE No. TITLE

Handwritten musical notation on a two-staff system. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains four measures: the first has a quarter note G4, a quarter note A4, and a quarter note B4; the second has a quarter note G4, an eighth note F#4, and an eighth note E4; the third has a quarter note D4, a quarter note C4, and a quarter note B3; the fourth has a half note A3. The bottom staff is in bass clef with a key signature of one flat (B-flat) and contains four measures of chords: the first has a quarter note G3 and a chord of F#4-A4; the second has a quarter note E3 and a chord of D4-F#4; the third has a quarter note C3 and a chord of B3-D4; the fourth has a quarter note B2 and a chord of A3-C4. The piece ends with a double bar line.

Four empty musical staves for practice, each consisting of five horizontal lines. There are small tick marks on the left and right sides of each staff.

